



Faculty of Music

University of Toronto

University Women's Chorus

James Pinhorn, conductor

presents

Sacred and Secular Songs for Spring

Monday, March 20, 1995

8 pm

Walter Hall, Edward Johnson Building



⌘ PROGRAMME ⌘

Magnificat

Michael Haydn
(1737-1806)

Rosanna Senatore, soprano I
Heidi Gillbank, soprano II
Jessica Lloyd, mezzo soprano
Joy Reeve, conductor

Mese basse pour voix de femmes

Gabriel Faure
(1845-1924)

Kyrie
Sanctus
Benedictus
Agnus Dei

Marianne Zin-Orlowski, mezzo soprano

⌘ INTERMISSION ⌘

Songs of Awakening

Michael K. Runyan

Pine Grove
Shade of Night
Wings of Morning

Three Zulu Songs

Malcolm Forsyth

We Moya!
Inyanga
KwaDedangendlale

Carolyn Zeyl, flute
Gillian Howard, oboe

A-Tisket, A-Tasket
Old MacDoodle Had A Band

David J. Elliott

Dariusz Terefenko, piano

I'm Goin' Up A Yonder

Walter Hawkins

Program Notes and Translations:

Magnificat by Michael Haydn

During his lifetime Michael Haydn enjoyed considerable popularity as a composer, especially in the field of choral music. He was a colleague of Leopold Mozart and of his famous son Wolfgang Amadeus Mozart. When the latter severed his relations with Salzburg, Michael Haydn took over his duties as cathedral organist. Haydn's Magnificat forms the final portion of a Vespers service which he composed in 1793.

My soul doth magnify the Lord.

My spirit rejoices in the living God.

He hath regarded His humble servant the Lord's handmaiden.

For behold, henceforth all generations shall call Him blessed.

For the Lord God is mighty, and Holy is his name forever.

And his mercy is on them that fear him, on all generations.

He hath scattered the lowly with his mighty arm.

The mighty ones he hath hurled down before Him.

But the humble ones He shall raise unto Him.

He helps the hungry and the needy,

and the wealthy he sends away empty handed.

His servant Israel He hath not forgotten in His mercy,

He lent His mighty arm to Israel.

As he promised our forefather Abraham and to his children forever.

Gloria to the Father and to the Son and to the Holy Ghost

As it was in the beginning is now and ever shall be. world without end.

Messe basse pour voix de femmes by Gabriel Fauré

The famous french composer Gabriel Faure's choral music is recognizable for its harmonic and melodic innovations which stretch tonality to the limit but never abandon it entirely. This approach to composition is evident in his *Messe basse pour voix de femmes*. Although the mass underwent various changes before reaching its final form, the 1907 version we are performing this evening is recognized as the finished product. It is a "low" mass as there is no Gloria or Credo present in the score.

Kyrie

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Sanctus

*Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus

*Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.*



Agnus Dei

*Lamb of God, who takest away the sins of the world.
have mercy upon us.*

*Lamb of God, who takest away the sins of the world.
have mercy upon us.*

*Lamb of God, who takest away the sins of the world.
grant us thy peace.*

Songs of Awakening by Michael K. Runyan

American composer Michael K. Runyan composed his *Songs of Awakening* for the Indianapolis Children's Choir in 1987. The three songs represent very different aspects of awakening. *Pine Grove* depicts a pine forest awakening to the wind. The grandfather tree is desperately trying to teach the younger energetic saplings. Eventually he gives up and simply allows them to dance, as he reasons there is plenty of time for standing still later in life. *Shade of Night* depicts night as seen through the eyes of a young child. The music begins with a theme resembling a comforting music box, but as evening settles in, the child begins to fear the loneliness of the night. The tension of this fear builds as the child imagines horrible apparitions in the dark. At last an anguished cry of Kyrie Eleison (Lord Have Mercy) results in an exhausted sleep. *Wings of Morning* returns us to a nature scene, in this case the rising sun of the early morning as it matures into noon hour.

Deep in the woods in a mystical green,
d in wo wh no 's be
bough-drooped Mama trees are sleeping,
saping children at their skirt.
Redbird buttons begin peeping,
young roots wriggle from the dirt.
Grandfather pinon, snow-topped branches,
some now brittle sighs; it's time to rise.
There is class to teach today.
In a clearing in the middle,
young branching pupils fiddle with a breeze who's come to play.
Very patient, barely scolding, he puts up with this delay.
Time for standing still comes later.
Let them dance he reasons.
Twig baton tapping, branch fingers snapping,
he leads a gallop of the seasons.

Shade of Night

Crow wings beat against the nightfall,
colours fade as light erodes;
formless shadows stalk the dark'ning,
swaying tree trunks moan aloud.
(Keep me, soothe me, hold me.)
Wind pushed clouds search for a haven,
fam'lies gather at their hearth;
damp fear blackness nips my footsteps,
I seek shelter from the dark.

(Keep me, soothe me, hold me.)

Demon shadows flicker,

Can you hear me Lord I call.

Evil visions quicken; heavy hauntings thicken.

Can your light pierce through it all?

Kyrie Eleison.

A time for sleep approaches to rest the struggles of my soul;
erase the worries I created in the gloom of night's deep bowl.

Keep me, soothe me, hold me,

'neath soft feathers of Your wing.

Send light breeze with gentle fingers

and a lullaby to sing.

Keep me, soothe me, enfold me,

In Your hand I rest at last;

knowing that with daybreak,

the shade of night is past.

Wings of Morning

If I take the wings of morning,
dawn white velvet now enfold to ride on tinted sunrays,
lifting sleepers, dreams erase.

In this gentle hour of waking, O Lord God, I see your face

If I ride the breath of morning.

trembling before an amber globe,
winging airy springtime swirlings,
cloak a butterfly in lace;
in the deep'ning of this hour,
Lord, you pull me to this space.

Sunwarmed pinions beating faster,
rising to the blazing fire;
dip in shattered crystal wavecrests,
midnight sea replace.
If I take the wings of morning,
fan the blaze full glory waked,
hast'ning freshness into meadows,
wake the creatures, quick their pace.
In the lifting of past shadows;
Lord I dare to meet your gaze.

As I soar the day's awak'ning,
feathered colour all below,
vault transcendent waves of glory,
ignite in splendour and crown this place.

As folded wings beat into noonhour,
Lord, I know I've felt your grace.



Three Zulu Songs by Malcolm Forsyth

Canadian composer Malcolm Forsyth has won JUNO awards for his acclaimed classical writing. Originally a native of South Africa, Forsyth has set these three African Zulu songs for women's voices, remaining as true to the original ethnic style as possible. The songs incorporate many aspects of the Zulu language, including the tongue click. *We Moya*, uses the voice to imitate the gentle whispers of the wind, while *Inyanga* attests to the beauty of the evening moon. The final movement *KwaDedangendlale* questions the origins of a haze in an African valley.

We Moya! (Hail Wind!)

*I tell myself to listen
To whispers of the wind
As, ruffling quilts of grass
It wanders as it wills.*

Inyanga (The Moon)

*O moon, bright queen of darkness!
Some see you as a healer
who carries medicine bags
And shoulders horns and satchels:
I watch you climb the skies.*

I one too
Relaxed on the Table Mountain
And looking below,
Gazed at smoke that looms and fades;
Puzzled, I asked about its cause;
And then they whispered in my ear
And showed me how the haze appears
At Greytown first, and then like vapour spreads
To fade away beyond Mhlali
And north of Pietermaritzburg.

A-Tisket, A Tasket
Old MacDoodle Had A Band by David J. Elliott

Canadian composer David Elliott composed both these jazz pieces for the Glen Ellyn Children's Chorus in Chicago. *Old MacDoodle* is a tongue-in-cheek jazz version of the traditional American folk tune *Old MacDonald Had A Farm*, and *A-Tisket, A-Tasket* is a jazz version of the popular children's nursery song of the same name. Elliott was inspired in both cases by the famous jazz songstress Ella Fitzgerald who recorded jazz versions of both these pieces.

A-Tisket, A-Tasket

A tisket, a tasket, a brown and yellow basket.
I sent a letter to my mommy, on the way I dropped it.
I dropped it, I dropped it, yes, on the way I dropped it,
A little girlie picked it up and put it in her pocket.
She was truckin' on down the avenue, not a single thing to do:
She went pick, pick, pickin' all around,
when she spied it on the ground.
She took it, she took it, my little yellow basket,
And if she doesn't bring it back. I think that I shall die.

A tisket, a tasket, I lost my yellow basket,
And if that girlie don't return it, don't know what I'll do.
O dear, I wonder where my basket could be. (So do we!)
Oh gee, I wish that little girl I could see. (So do we!)
Oh, why was I so careless with that basket of mine,
That itty, bitty basket was the joy of mine.
A tisket, A tasket, I love my yellow basket,
Won't someone help me find my basket and make me happy again.
Was it green? (No, no, no, no, no!)
Was it red? (No, no, no, no, no!)
Was it blue? (No, no, no, no, no!)
Just a little yellow basket.

Old Macdoodle had a band, and in this band he had some drums...
d Macdoodle had a band, and in this band he had a bass...
Old MacDoodle had a band, what a swingin' band.
Old MacDoodle had a band. and in this band he had some brass...
Old Macdoodle had a band, a big hot jazz band yea!
Old MacDoodle had a band, man that swingin' band,
And saxophones he had 'em too, wailin' saxophones...
Old MacDoodle had a band, a be bop swingin' band.
Old MacDoodle had a band, and with this band he blew some jazz.

Old MacDoodle's jazz band, swinging away,
That's Old MacDoodle's jazz band, Old MacDoodle.

I'm Goin' Up A Yonder by Walter Hawkins

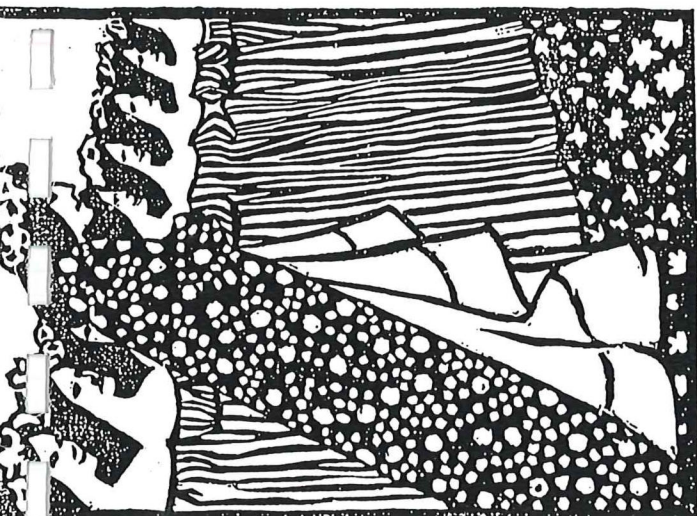
This gospel song begins softly with a small ensemble and continues to crescendo in texture and dynamics, climaxing at the key change with a soaring descant. The repetition of the text *I'm goin' up a yonder* helps to amplify the longing to "go home", in this case an analogy for the longing for freedom from slavery.

I'm Goin' Up A Yonder

*If anybody asks you, where I'm goin'
Where I'm goin' soon.
So if you wanna know, where I'm goin'
Where I'm goin' real soon.
I'm goin' up a yonder, to be with my Lord.*

*If I can take the pain, the heartache that it brings,
There's comfort that in knowing I'll soon be home.
If God gives me grace, I'll run this race,
And soon I'll see my Saviour face to face.
I'm goin' up a yonder, to be with my Lord.*

*If anybody asks you where I'm goin'
Where I'm goin' soon.
So if you wanna know where I'm goin'
Where I'm goin' soon.
Goin' home.*



TONIGHT'S CONDUCTOR

James Pinhorn is a native of St. John's, Newfoundland where he appeared frequently on both CBC Radio and Television as a boy soprano and actor. He moved to Toronto in 1985 and completed a Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in elementary Education and Choral Conducting at U of T, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir conducted by Doctor Doreen Rao. During that year he was invited by Dr. Rao to conduct the choir in a performance of *Sharon Fragments* at a gala concert honouring Canadian composer John Beckwith. That same year Mr. Pinhorn was invited by Robert Cooper to conduct the back-stage chorus in three performances of Ravel's ballet *Daphnis et Chloe* for the National Ballet of Canada. He also served as conductor of the University Chorus at U of T for two years before accepting his present post as conductor of the University of Toronto Women's Chorus. Mr. Pinhorn is a vocal coach for the Toronto Mendelssohn Youth Choir conducted by Robert Cooper, and was recently invited to conduct members of this choir in a performance of our national anthem for the opening of the Bank of Montreal Institute for Learning with Prime Minister Jean Cretien in attendance. He is currently a music teacher with the Scarborough Board of Education.

The University Women's Chorus

The University Women's Chorus began in 1986 under the direction of Michael Coghlan and was conducted by Anne Cooper Gay from 1988 to the spring of 1993. The present conductor began his leadership in September 1993. The repertoire of the Women's Chorus spans a broad spectrum, from early music to contemporary Canadian composers, and from works composed for young voices to the more challenging works composed for adult choruses.

The chorus was the first University of Toronto Choir to receive an award in the CBC Radio Choral Competition, which led to the commissioning of a work, *Missa Brevis*, by the well-known composer Dr. Derek Holman. The Women's Chorus embarked on its first tour in 1993, to Cornell University in Ithaca New York, and last Spring the chorus was joined by the Radcliffe Choral Society from Harvard University for a joint concert in Walter Hall. The chorus also premieres new choral works by student composers who study at the University of Toronto.

University Women's Chorus

James Pinhorn, conductor
Joy Reeve, assistant conductor
Julie Kang, accompanist

Soprano I

Jennifer Coombs, Toronto
Kirsten Fielding, London *
Lesley Lobo, Scarborough
Gwen Norton, Oakville
Lisa Nyman, Etobicoke
Sophie Park, Etobicoke
Rosanna Senator, Etobicoke
Tanya Thompson, Picton

Alto I

Jennifer Arra, North York
Danielle Berry, Whitby
Jenet Chung, Thornhill
Jaqueline Crawford, Sunderland
Hwa-Ing Arianne Kwek, Willowdale
Jung-A Lee, Sole, Korea
Jessica Lloyd, Simcoe
Sarah Stratton, Sarnia
Saho Suzuki, Toronto
Marianne Zin-Orlowski, Toronto

Soprano II

Yoo-Mi Chung, Toronto
Julia Fong, Unionville
Heidi Gilbank, Oshawa
Eun Sung Julie Kim, Brantford
Nicole Lobo, Scarborough
Eva Mezo, Scarborough
Lisa Paul, Scarborough
Jessica Severin, Niagara on the Lake
Kathryn Smith, Toronto
Galina Zisk, Kiev, Ukraine

Alto II

Winnie Au, Scarborough
Sarah Carleton, Toronto
Adrienne Chan, North York
Catherine Coyne, Peters Bay, Win.
Margaret Honsberger, Scarborough
Wakana Iwaki, Toronto
Michele Jacot, Toronto
Eun-Keong Claire Lee, Thornhill
Cheryl Szombati, Brantford
Anna Maria Tiberio, Markham
Margaret Walker, Barrie
Julia Yue, Unionville

* manager/librarian